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ABSTRACT

This syllabus will assist administrators and teachers in New York state in helping students meet the Regents Action Plan requirement for one year of high school music. Each student must acquire the knowledge, understanding, and appreciation of the artistic, cultural, and intellectual accomplishments of civilization and develop the skills to express personal artistic talents. The first part of the syllabus describes course requirements. Each of the following areas is required: (1) listening, (2) performing, (3) composing, (4) using basic tool skills, and (5) developing a special interest independent project. For each of these areas the following information is provided: description and explanation, level, and scope. Specific criteria regarding the content, procedures, and evaluation of independent projects are also provided. The second part of the syllabus lists learner outcomes. The information provided for each of the specific areas outlined in part one and for computer music and electronic music includes focus, knowledge and understanding, attitudes, skills, and evaluative criteria. The appendix contains a statement of regents' goals and an article that discusses how to provide music education for the handicapped. (RM)

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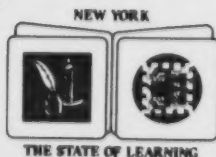
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Fieldtest Edition

Music In Our Lives

Volume I: Syllabus



1985

The University of the State of New York
THE STATE EDUCATION DEPARTMENT
Bureau of Arts, Music and Humanities Education
Bureau of Curriculum Development
Albany, New York 12234

MUSIC IN OUR LIVES

VOLUME I: SYLLABUS

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FOREWORD

I Purpose

The purpose of this publication is to provide practical assistance to administrators and teachers who have the responsibility for helping certain students* meet the Regents Action Plan requirement of one year of high school music (or art). The new requirement reflects the Statement of Regents Goals, especially Goal 3: Each student will acquire the knowledge, understanding and appreciation of the artistic, cultural and intellectual accomplishments of civilization and develop the skills to express personal artistic talents.

This publication is in two volumes: I Syllabus; II Handbook. This volume is the Syllabus. The Handbook, which implements the Syllabus, will be released later.

This publication is a fieldtest edition. As such, it requires additions, deletions, and revisions.

We welcome comments about or reactions to this publication.

II Audiences

The primary audience for the publication is teachers of students who must meet the one-year requirement in music or art. Here we assume all levels of teaching experience: beginning, experienced, master. We also assume variety in location (rural, suburban, city); in size (large, medium, small), and in facilities/equipment, (very well supplied, well supplied, limited). Finally, we assume a variety of teaching style (highly structured, structured, very flexible).

Another important audience for this publication is the school administrator who has responsibility for this course.

*Those specified in Commissioner's Regulations 100.5 (D) (2).

III Acknowledgments

Many persons contributed to the preparation of this publication. We are particularly indebted to the New York State School Music Association (NYSSMA) for its cooperation and assistance. We gained much, too, from the Planning Committee: Eugene Cunningham, former Administrator of Music for the State Education Department; Dennis Miller, Director of Music, Brighton Public Schools; Jack Pinto, former Director of Music, Vestal Public Schools, and Past President of NYSSMA; Thomas Regelski, Professor of Music Education, SUC at Fredonia; and Ronald Sutherland, Director of Music, Clarence Public Schools and current President of NYSSMA.

The Advisory Committee, consisting of Warren Burt, Consultant; Alvin Crowe, Silver Creek High School; Herbert Gardner, New York City Public Schools; Paul Goldberg, Lincoln Center, New York City; Chris Holder, Burnt Hills High School; and Bernice Satterwhite, New Rochelle High School, contributed useful ideas.

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From the State Education Department, Rita Sator, Associate in Curriculum Development, provided valuable suggestions for the total project. Nathaniel Phipps, Administrator of Music Education, coordinated the content aspects of the publication. The Office for the Education of Students with Handicapping Conditions assisted in curriculum development and revisions. The Center for Art and Design provided ideas for design and format. Robert Carruthers, Associate in Curriculum Development, served as Project Coordinator.

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IA. Course Requirements

It is assumed that you/your school will develop a course of study based upon the materials that follow this section (IA) and the Learner Outcomes section (pages 18 to 51).

Your school is required to include each of the following areas in your course of study:

1. Listening
2. Performing
3. Composing
4. Using Basic Tool Skills, and
5. Developing a Special Interest Independent Project

Every student pursuing a course of study based upon this Syllabus must have experience(s) in each of the five areas above.

Within some areas there are options. Choose those that lie within the ability of your school to provide. These options allow your school to meet the above requirement for specified areas.

A. Areas and Options

Options that are starred (*) below are described in detail in sections of the Handbook as well as in the Syllabus.

*1. Listening

The student should be able to LISTEN intelligently to music performed by a variety of musical groups and/or performance media.

- a. Description and Explanation: Emphasis upon the ability to discern the primary ingredients and qualities of musical organization and expression within a wide range of musical groups and styles.
- b. Level: Identifying major musical variables; making valid comparison between compositions of a given type of music (not comparisons with other types).
- c. Scope: "Popular" forms (rock, jazz, rhythm and blues, country western, folk and traditional); classical (orchestral, choral, band, musical theater, etc.).

2. Performing

The student should be able to PERFORM at a recreational level on a social, electronic, or orchestral instrument (or voice).

- a. Description and Explanation: The choice of instrument can be according to student interest, but within the ability of your school district to offer instruction and to provide instruments.
 - *1. Option 1: Traditional social instruments: guitar, mandolin, autoharp, dulcimer, recorder, penny whistle, banjo, etc.
 - *2. Option 2: Electronic instruments: keyboards, as in Casio, Yamaha and others; the Omnichord (synthesized autoharp); synthesizers or computers used in "live" performance.
 3. Option 3: Standard orchestral and band instruments, including piano, organ, and pitched percussion

instruments (the latter to encourage tool skills pertaining to pitch in addition to rhythm).

- b. Level: Appropriate to the recreational use in accompanying (in the case of accompanying instruments), soloing (in the case of melody instruments), or both (in the case of keyboard instruments); the level of competence should be indicative of a reasonable potential to continue learning new music independently of a teacher. (In the case of voice, the prime criterion is the ability to learn melody and rhythm of an unfamiliar piece independently of a teacher, recording, or outside help like a peer coach).
- c. Scope. Reasonable facility; music reading and other relevant tool skills. Avoid using performance to teach reading instead of letting reading serve the pleasures of performance.

3. Composing

The student should be able to COMPOSE (organize, arrange, rearrange) music in some medium.

- a. Description and Explanation: The choice of medium and style can be according to student interest, but within the ability of your school to provide one or more of the following options.
 - *1. Option 1: Electronic music
 - *2. Option 2: Computer music
 - *3. Option 3: Sound Compositions or Soundscapes
 - 4. Option 4: Tonal music such as songs with words or music for solo instruments with chord indicated for accompaniment. (See Henry Lesker's Teaching

Music Creatively; Thomas Regelski's Teaching
General Music . . . Chapter 3).

- b. Level: Competence in handling musical elements, rather than originality or profundity of expression.
- c. Scope: A wide range of traditional musical forms, compositional techniques and processes or devices (as are relevant to a particular medium). A selection is listed and described in the Department's Music in the Middle/Junior High School, pp. 139 to 171. Above all, such studies should result in considerable satisfaction from the act of creative accomplishment.

4. Using Basic Tool Skills

The student should be able to make functional use of BASIC TOOL SKILLS central to music and musical participation or involvement.

- a. Description and Explanation: Skills basic to engaging in the musical activity described in the above three areas:
 - 1. Option 1: Note reading sufficient to the student's performance medium
 - 2. Option 2: Following a score while listening
 - 3. Option 3: Conducting patterns (leading recreational singing/playing)
 - 4. Option 4: Basic reference/library skills
 - 5. Option 5: Using a tape recorder
 - 6. Option 6: "Rudiments" of a chosen compositional medium (electronic, computer, sound composition, tonal music).

b. Level:

1. Functional ability with at least two dimensions of music (pitch and rhythm/meter, or harmony and meter)
2. Locating musical features in a score by following along
3. Beat patterns sufficient to leading recreational performing
4. Reference/library skills sufficient to locating information scores and recordings
5. Recording sufficient to taping live, recorded or synthesized music
6. "Rudiments" sufficient to composition in the chosen medium.

- c. Scope: Determined by functional needs and personal interest. For facilitating either listening, composing, and/or performing; (basic tool skills) should not be taught as ends in themselves, and need to be used to be retained. Practice sessions should be interesting and imaginative. Use real-life models (community members, recent graduates) to encourage the student.

5. Developing a Special Interest Individual Project

The student should demonstrate an in-depth involvement with, and understanding of, one teacher-approved special interest topic of the student's choice.

- a. Description and Explanation. Provides the necessary opportunity to use reference/library skills, to cover interesting and personally relevant aspects concerning music, to use cultural resources, and to develop an

understanding and appreciation of potential areas of continuing music interest.

b. Level. Production of a project that has a public presentation: to the class, other students, or the public in some form, as long as research and listening skills are evidenced.

c. Scope. See Approved Topics (Section C7. below). Seeks to engage the interest of each student in some area of continuing musical interest; therefore should not be treated as a typical "required term paper or project."

d. Requirements

1. General: Each student must complete a and b:

a. One special interest project which he/she chooses from the list of Approved Topics below; and

b. For a. above, a presentation of the project to the class or the public.

2. Topics and Criteria for the Special Interest Projects:

a. Approved Topics

1. Computer Music
2. The Operation and Use of Synthesizers for Music
3. The New Technology of Music
4. The Relation between Music and its Sister Arts
5. Utilitarian Uses of Music

6. One Musical Career
7. Film Music
8. Music and Dance in History
9. Music and the Consumer
10. A Multi-Arts Project Using Music
11. The Musical Heritage of ... (or, My Musical Heritage)
12. A Musical Composition
13. Music Therapy

b. General Criteria for Completion

1. For each of a. and b. above, the student individually, or a small group working collectively on a given topic, must produce a project based upon hands on experience, that can be shared with or made available to the class or public in some form:
 - . lecture performance
 - . performance project
 - . "radio program" i.e., an audiotape whether or not of "broadcast" quality
 - . "TV program" i.e., videotape, whether or not of "broadcast" quality
 - . series of articles in local or school newspaper
 - . organizing of independent learning materials for future use by other students e.g., bibliography, discography, tape, film, filmstrip, videotape listings, etc
2. For each of a. and b. above, a completed project must include: (1) original research, herein including tapes, recordings, etc., using standard library resources; (2) biblio-

graphy and/or discography (3) evidence of a significant degree and depth of music listening except for Topics 6 and 13 projects in which listening is not important or possible. Where possible, the student should listen to the musical involvements typically encountered by, for example, music educators and/or therapists, and to different conceptions of recording technique in sound recording technology (e.g., one vs. multi-microphone, etc.); (4) a clear attempt to persuade or "sell" the topic to a real or envisioned audience as a potential lifetime vocational or avocational pursuit. (This is included partially in the hope that the student will "sell" himself/herself in the process).

3. For both a and b above, if the student uses speech or writing as a communication medium, he/she must demonstrate the ability to speak and/or write at a minimum level of competence.

c. Specific Criteria for Projects

1. Computer Music

- a. Content. The project should document, describe, and explain how music is composed by, for, or with computers, and what musical results are possible in this medium that are different from traditional media. It may include computer-manipulated effects in rock music, etc., but this should represent no more than 1/4 of the total project.

- b. Procedures. The student may actually use a computer as part of the project to generate music (or at least examples of effects), as long as an advance in personal computer skill (as opposed to musically creative skill) is evident, and as long as the project also includes a considerable amount of additional research. Listening shall be included.
- c. Evaluation Criteria. The project should present a comprehensive and up-to-date view of the field of computer music, its history and techniques; and must include evidence of considerable listening, a discography, and a bibliography. The emphasis should be on the music produced rather than on the hardware or software available, except insofar as this equipment bears on the uniqueness of the music.

2. The Operation and Use of Synthesizers for Music

- a. Content. The project should document, describe, and explain how music is composed by, for, or with synthesized sounds; and what kinds of musical results are possible in this medium that are different from traditional media. The project may include synthesizer-processed effects in Rock music, etc., but should not be limited to this music.
- b. Procedures. The student may actually use a synthesizer as part of the project to generate music or effects used in music, as long as the project also includes a consider-

able amount of additional research. Listening shall be included.

- c. Evaluation Criteria. The project should present a comprehensive and up-to-date view of the field of synthesizers and their use, their history of development, basic terminology, e.g., "envelopes," different sound waves, etc.; include evidence of considerable listening; and include a discography and a bibliography.

3. The New Technology of Music

- a. Content. The project should document, describe, and explain briefly the field of electronic music, especially "musique concrete" or tape manipulation, multi-track and other recording techniques, computer music, and synthesizers; what kinds of major compositional techniques are used; what kinds of musical results are possible in this (electronic music) medium that are different from traditional media; and, the effect of technology in music in bringing music to a greater number of persons, i.e., handicapped persons.
- b. Procedures. A student with access to quality tape recorders may include as part of the study a reasonable portion devoted to practicing (and therefore demonstrating) tape techniques, especially tape manipulation basics. A student whose interest is mainly computers or synthesizers should select Topic 1 or 2.

- c. Evaluation Criteria. The project should present a comprehensive and up-to-date view of the field of electronic music, with an emphasis on tape manipulation, "musique concrete," and modern tape recording techniques used in computers and synthesizers and the new types of music that result; should give evidence of considerable listening; and should include a discography and a bibliography.

4. The Relation between Music and its Sister Arts

- a. Content. This project requires a survey of the relationships, i.e., similarities between music and several sister arts (painting, sculpture, architecture, theatre, literature, dance, etc.) in (a) a given geographic area, e.g., Music and the Visual Arts in (the country of the student's ethnic or racial origin)) or (b) a given period (e.g., the Romantic Spirit in Music and Art); or (c) alternating (a) and (b) may be combined to delimit a study to a particular era for a geographical area (Music and the Sister Arts in Elizabethan England).
- b. Procedures. The student may choose either (a), (b), or (c) above and do research and considerable listening.
- c. Evaluation Criteria. The project should clearly draw connections--similarities--between music and the arts involved. Thus the student must show (a) how the music and arts of a given country are similar or are related

aside from arising within that country; and (b) how the music and arts of a given period are similar in "defining" that period and area. The project should give evidence of considerable listening and include a discography and a bibliography.

5. Utilitarian Uses of Music

- a. Content. This project requires a survey of the various useful roles that music serves in modern society, e.g., ceremonies such as weddings and funerals, film, Musak, etc. It should endeavor in part to answer the question, "What would be missing in practical terms for life in a world without music?" This topic specifically excludes music in advertising and consumerism. (See Topic 9).
- b. Procedures. The student must do research and extensive listening.
- c. Evaluation Criteria. The project must present specific references to the importance of music in a utilitarian function. Thus it may be an analysis of, for example, the role of music at a wedding (Weddings can and do take place without music. When music is present, what function does it perform to set the mood, to connect the various separate moments? etc.). The project should present several examples of the utilitarian functions analyzed in the projects. A bibliography must also be included.

6. One Musical Career

- a. Content. This project requires that one musical career be investigated in depth. It is an opportunity for, though not necessarily limited to, a real career interest an individual student might have in music. The following should be included:
 - (1) the type of education/training required;
 - (2) the type of life-style afforded by the career;
 - (3) the distribution of employment opportunities;
 - (4) sensitivity to the career as it affects persons with disabling conditions.
- b. Procedures. The student will do research and considerable listening.
- c. Evaluation Criteria. The project should serve as a realistic introduction to all elements a student should consider before entering the career in question. (Be sure to keep these reports on file for reading by career-bound students.) A bibliography is required.

7. Film Music

- a. Content. This project requires a brief history of film music, with special emphasis on (1) music that has been adapted to film (e.g., Fantasia; Ordinary People); (2) film music later rearranged as concert music;

and (3) representative examples of musical theatre works adapted to film. Music accompanying television shows is excluded. However, the project can include films shown on TV and "made-for-television" movies that make significant use of high quality music.

- b. Procedures. The student will do research and considerable listening.
- c. Evaluation Criteria. The project should represent a brief history of film music, with a sample of examples of each of the three genres mentioned above, and include a discography and a bibliography.

8. Music and Dance in History

- a. Content. This project requires a survey of the music and related dance forms and practices (costumes, staging, etc.) of (1) a particular country, periods or style (e.g., Spanish Dancing and Dance Music; Dance and Dance Music among the Nobility of the Baroque Period; Modern Dance and its Music); or (2) a historical survey of folk dance and dance music throughout Western history; or (3) a historical survey of classical ballet and ballet music. The focus must be on the relation between the music and the dance forms and practices.
- b. Procedures. The student will do research and considerable listening.

- c. Evaluation Criteria. The project should represent a reasonable survey of the topic chosen, with a discography and bibliography.

9. Music and the Consumer

- a. Content. This project requires a survey of the role and use of music in advertising, sales, Musak and the sale of music, recordings, and playback equipment and musical instruments.
- b. Procedures. The student will do research and considerable listening.
- c. Evaluation Criteria. The project should present a reasonable survey of the topic; include a tape recording exemplifying points made in the advertising segment of the project; and include a bibliography of relevant sources, including some research into the industry.

10. A Multi-Arts Project Using Music

- a. Content. This is a creative project for students manifesting this level of interest, involving music and one or more other art media. It should involve an extensive period of preparation and creation, and should result in a major artistic statement that derives in large part from the music used. An example might be a multi-media "happening" combining slide film clips and prepared video, all dealing, for example, with images of war and suffering, with a composed or assembled collage of musical accompaniment

or sound track enhancing and unifying the overall expressive effect.

- b. Procedures. These should be dictated by the project, but the dimensions and other controlling parameters of this undertaking must be explicitly specified in the Learning Contract.
- c. Evaluation Criteria. Aside from the central role of music and the clearly creative and expressive nature of the results, the criteria for evaluation (length, whether the music will be originally composed, product of a musical collage, or a few key prerecorded excerpts; how many and what types of other media will be used, and how and where represented, etc.) must all be specified in the Contract.

11. The Musical Heritage of (or, My Musical Heritage)

- a. Content. This project requires a survey of the music of a selected ethnic, racial, religious, or disabled group, a city or town, state, region or country. The exact topic may be as general as "Music of Puerto Rico" or as narrow as "Music of the Erie Barge Canal in Central NY," "Music of the Cattaraugus Indian People," or as suits the student's interests.
- b. Procedures. The student will do research and considerable listening.

- c. Evaluation Criteria. The project should present a reasonable survey of the topic: breadth, in the case of general topics; depth and detail, in the case of narrow topics. Evidence of considerable listening must be given, including either a discography or a tape recording of representative music and a bibliography.

12. A Musical Composition

- a. Content. This project requires a composition that is completed as (a) a tape piece, accompanied by a graphic representation and analysis of the composition); or (b) in notated form by an analysis of the composition. The medium may be electronic, traditional instruments, or sound composition--or any combination. This alternative, in any "style," should be extended only to those students who have given evidence of the preliminary skills, ability, and motivation for such an undertaking.
- b. Procedures. These are dictated by the nature of the composition. However, all procedures should be tightly controlled in the Learning Contract.
- c. Evaluation Criteria. The project should include those elements detailed in the Learning Contract concerning length, musical forces employed, etc. However, the analysis that accompanies the project should be 1/2 of the project. This analysis should, therefore, demonstrate the student's awareness of the

compositional variables and techniques intended or in evidence. It should also include a description of changes and of improvement the student would make if allowed the opportunity to rework the composition or to attempt another, similar composition. This document is especially important for any project presented as a tape piece and for which no "score" of any kind exists.

15. Music Therapy

- a. Content. This research project will require exploring, defining, describing and documenting the role of music as therapy in today's society. The project shall emphasize the use of music for therapy and in occupational settings, the populations served, and how music therapy is provided. The student should then concentrate primarily on the musical components of the field. Such questions as, What instruments are most often used? What types of music is used? What is the quality of music that makes it therapeutic? and who provides the therapy? should be addressed.
- b. Procedures. The student will research the field of music therapy, listen to therapeutic recordings, arrange for an observation of music therapy in practice, and, if possible, participate as a volunteer in appropriate music therapy activities.
- c. Evaluation Criteria. The project must demon-

strate the role music plays for therapeutic reasons in contemporary society. After the student explains the nature of music therapy, who benefits from it, and the preparation one needs to become a music therapist, he/she should then concentrate on the music portion of the discipline. Documentation of tapes and records listened to, music therapy observations, a description of the uses of music therapy and a bibliography should be submitted.

I. B. LEARNER OUTCOMES

The Learner Outcomes (The Student Will...) on the following pages are expressed as objectives for the students to achieve.

At the top and extreme left of each page, the FOCUS column refers to the various strands in the Table of Contents: Listening, Performing, Composing, Using a Computer, Using Electronic Music, and Developing Special Interest Independent Projects. (The Basic Tool Skills material is in the process of preparation).

The Knowledges, Attitudes, and Skills columns list the specific objectives the achievement of which the student demonstrates in the activity described in the Evaluation Criteria column.

The material at the bottom of each page - Sample Learning Experiences, Resources, and Illustrative Teaching/Learning Strategies - suggests illustrative experiences/materials/strategies for meeting the above objectives. There are many other possibilities; most teachers can suggest and use other experiences/materials...that will enable the students to meet the objectives. The Handbook, also, suggests some of these.

The above Learner Outcomes are for all students regardless of race, sex, marital status, color, religion, national origin, or disability. The Department's Office for the Education of Children with Handicapping Conditions states that the latter students "must have access to the full range of programs within general education appropriate to their educational needs. The majority of students with handicapping conditions have the intellectual potential to master general education curriculum content. Therefore, such students must have access to the information set forth in this curriculum guide."

FOCUS	LEARNER OUTCOMES			EVALUATIVE CRITERIA
	KNOWLEDGE/UNDERSTANDINGS	ATTITUDES	SKILLS	
<u>Listening</u>	The	Student	Will	
FORM	Know that music has form and discipline	Acknowledge the value of form and discipline in music	Identify form in music	Given a song form, the student will be able to identify it as a whole and its parts
	Know the definition and components of a song form	Appreciate the repetition and variety that form offers music	Diagram a given form for a selection	Listening log entries Given examples of various song forms, the student will identify the forms therein Listening log entries

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SAMPLE LEARNING EXPERIENCE	RESOURCES	ILLUSTRATIVE TEACHING/LEARNING STRATEGIES
Listening to "The Girl is Mine" - Michael Jackson/Paul McCartney	Recording of "The Girl is Mine". Sample diagram of song form AABA in selection, color coded for easy identification in class discussion; key words from lyrics at the beginning and end of each section highlighted so they can be noted as class listens to the selection. <u>Music in the Middle/Junior High School</u>, field test edition. New York State Education Department. Bureau of Curriculum Development. 1983. pp. 101-107, 125.	Listening log entry. Keyboard and vocal demonstration (by teacher) of A, then B, first melody with lyrics and then melody alone. Explanation of the concept of repetition of themes for form. Analysis of sample form diagram: first with diagram alone, then diagram and listening selection considered together. Discussion of other examples: ballad with chorus, etc.

LEARNER OUTCOMES

FOCUS	KNOWLEDGE/UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
<u>Listening</u>	The	Student	Will	
RHYTHM	Identify some of the rhythmic ideas (patterns) in a selection	Acknowledge the artistic merit of rhythm	Orally identify rhythmic aspects of a selection	Given a familiar selection, the student claps or speaks the rhythmic patterns therein
	Understand how rhythm adds excitement to music	Appreciate rhythm complexity in music		Listening log entries

SAMPLE LEARNING EXPERIENCE

Listening to "Legend of the One-Eyed Sailor"
- Chuck Mangione

RESOURCES

Recording and album notes of "Legend of the One-Eyed Sailor" - Mangione.

Rhythm sheet of rhythmic motives in simple notation.

Music in the Middle/Junior High School, field test edition. New York State Education Department. Bureau of Curriculum Development. 1983. pp. 110, 118, 120, 124, 132, 139, 144, 151, 162, 171.

ILLUSTRATIVE TEACHING/LEARNING STRATEGIES

Listening log entry.

Demonstration of rhythmic motives from selection and rhythm sheet.

Discussion of complexity of rhythmic devices used.

LEARNER OUTCOMES

FOCUS	KNOWLEDGE/UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
<u>Listening</u>	The	Student	Will	
METER	Know that music is composed with meter	Acknowledge the presence of meter in music	Demonstrate the ability to identify various meters in given selections	Given several selections, the student will demonstrate for each through body movement or conducting pattern the feeling of the given meter
	Know that meter establishes a pulse within a selection		Discuss the effect meter has upon a selection	Listening log entries

SAMPLE LEARNING EXPERIENCE

Listening to "Galop, Waltz and Danzon" from "Fancy Free" - Bernstein

RESOURCES

Recording of "Galop, Waltz, and Danzon" from "Fancy Free" by Leonard Bernstein. (Handout sheet of meters and rhythmic figures from selection.)

ILLUSTRATIVE TEACHING/LEARNING STRATEGIES

Listening log entry.

Keyboard demonstration of metric and rhythmic motives from selection.

Clapping or speaking rhythms in metric context.

Students with disabilities may be successful doing rhythm exercises with a rhythm stick on the desk.

LEARNER OUTCOMES

FOCUS	KNOWLEDGE/UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
<u>Listening</u>	The	Student	Will	
TIMBRE	Discover different timbres from a single sound source	Appreciate the aesthetic value of his/her creations	Identify specific qualities (deep, metallic, etc) of his/her musical instruments Organize an "orchestra" of favorite instruments	Given an object, the student will be able to identify various aspects of timbre through comparison with other sounds

SAMPLE LEARNING EXPERIENCE

Identifying sound qualities of various student-devised "instruments"

RESOURCES

Music in the Middle/Junior High School, field test edition. New York State Education Department. Bureau of Curriculum Development. 1983. p. 98.

Have some suitable objects on hand for those students who have nothing with them.

ILLUSTRATIVE TEACHING/LEARNING STRATEGIES

Ask the students which instrument they like best, and why. After they have made their choice(s), playfully defend the idea of using only one instrument for music making. Then elicit from them the advantages of using more than one - different tone colors (timbres), different pitches, different combinations, the effects of different combinations, etc.

Ask the students to name the qualities an object should possess in order to be a good and/or practical musical instrument - interesting sound, unique sound, playability (with practice), repeatability, durability, accessibility (i.e., not rare), portability, etc. Write their suggestions on a chalkboard.

Give the following directions: "Without leaving your seat, find an object with which you can produce at least five different sounds. ...5 minutes! ...2 minutes! ...Time's up!" Join the class in performing the activity.

Have the students demonstrate their "instruments" one by one. At some point, demonstrate your own, while the members of the class listen. As the instruments are demonstrated, have the students match them with the criteria identified in the second paragraph above.

After all of the "instruments" have been "played," ask the students to identify the sounds they liked best and their reasons why. Have the students keep a written record of the sound sources they like best and the reasons for their preferences.

LEARNER OUTCOMES

FOCUS	KNOWLEDGE/UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
<u>Listening</u>	The	Student	Will	
TIMBRE	Know that music has timbre	Appreciate the differing qualities of timbres	Identify the different timbres aurally	Given a recording, the student will be able to identify different timbres in different types of music: orchestra, non-Western, jazz, etc.

SAMPLE LEARNING EXPERIENCE

Listening to a recording about an orchestra

RESOURCES

Recording such as:

"Variations" from Benjamin Britten's Young Person's Guide to an Orchestra (Columbia ML 5768, MS 6368).

Instruments of the Orchestra (Vanguard, 10,7.8); excerpts of instrumental solos in an orchestral context.

ILLUSTRATIVE TEACHING/LEARNING STRATEGIES

Listening log entry

Music in the Middle/Junior High School field test edition. New York State Education Department. Bureau of Curriculum Development. 1983. p. 134.

FOCUS	LEARNER OUTCOMES				EVALUATIVE CRITERIA
	KNOWLEDGE/UNDERSTANDINGS	ATTITUDES	SKILLS		
<u>Listening</u>	The	Student	Will		
TEXT	Know that words enhance and reinforce melody	Appreciate the added power that words give to music	Discuss the function of the words as they relate to the melody		Having listened to a song in class, the student will critique its intended message and the function of the words
	Know that art can combine different media into one	Acknowledge the artistic merit of the lyrics in a song			

SAMPLE LEARNING EXPERIENCE	RESOURCES	ILLUSTRATIVE TEACHING/LEARNING STRATEGIES
Listening to "We Are the World"	Recording of "We Are the World" (composed by Michael Jackson and Lionel Richie).	Listening log entry.
	List of poetic terms and devices.	Discussion/demonstration of lyric's terms and melodic devices.
	List of melodic terms and devices.	Analysis of melody in song; explore for rhythm and contour and discuss how one helps the other.
	<u>Porgy and Bess</u> . (Demonstrates physical handicap and another culture.)	

FOCUS	LEARNER OUTCOMES				EVALUATIVE CRITERIA
	KNOWLEDGE/UNDERSTANDINGS	ATTITUDES	SKILLS		
<u>Listening</u>	The	Student	Will		
FAMILY OF INSTRUMENTS	Know the characteristic sounds of the instruments of an orchestra	Acknowledge the distinction between instrument sounds and effects	Demonstrate knowledge of the various instruments of an orchestra		Having listened to an orchestral selection, the student will point out the various timbres therein
	Know that instruments can combine to make new sounds	Appreciate the complexity of symphonic orchestral sound	Demonstrate listening skills through identifying individual and combined instruments		Listening log entries

SAMPLE LEARNING EXPERIENCE

Listening to a family of, and individual, instruments (Ravel's "Bolero")

RESOURCES

Recording of "Bolero" by Ravel.

Recordings of individual instruments in solo performance. A tape of selections from various recital recordings in sequence would be ideal.

Pictures of the instruments of the orchestra for identification.

ILLUSTRATIVE TEACHING/LEARNING STRATEGIES

Listening log entry, with teacher assistance.

Playing of tape of instruments in recital performance, with appropriate comments on families, tonal production, tonal quality and history.

Describing the basics of orchestration-instrument selection, combination, desired effect, emotional impact, tonal images.

Discussion in artistic terms of effect of the "colors" in music - "What colors do you hear now?, Is this section powerful or playful?, What does this section remind you of? etc., etc."

FOCUS	LEARNER OUTCOMES				EVALUATIVE CRITERIA
	KNOWLEDGE/UNDERSTANDINGS	ATTITUDES	SKILLS		
<u>Listening</u>	The	Student	Will		
*PROGRAMMATIC CONTENT	Know that music can project images	Acknowledge the power of music to paint mental pictures	Identify aurally musical images		Given aural examples of programmatic music, the student will be able to describe through class discussion and written assignment the images as projected in the selection
	Know the variations on a given theme	Accede to the number and impact of possible variations	Discriminate between variations		Listening log entries

SAMPLE LEARNING EXPERIENCE

Listening to "Russian Sailor's Dance"

RESOURCES

Recording of "Russian Sailor's Dance," Gliere.

Program notes on selection revealing programmatic content. The students should be aware that this is music that attempts to create images through a "story telling" approach.

A narrative description of the action that takes place in the selection. Emphasis here should be on the dances and revelry of the crew.

A notated or charted visual demonstration of the minor mode as opposed to major.

ILLUSTRATIVE TEACHING/LEARNING STRATEGIES

Listening log entry, with teacher assistance.

Keyboard demonstration of some of the variations on the theme from selection: "Do you hear the theme? How is this variation different? How is it the same? How does this variation change the ideas that the theme represents, etc.?"

Description of the action as envisioned by Gliere.

Description and demonstration of Russian/Eastern modes: "How does this sound differ from our major scale? How does it make you feel?"

Listening again to selection to "place" elements discussed.

*Advanced Material

LEARNER OUTCOMES

FOCUS	KNOWLEDGE/UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
<u>Listening</u> (Media Music) *VARIOUS ELEMENTS	The Understand the role of music in his/her life through a variety of listening experiences Learn the functional role of media music and Muzak	Student Acknowledge the pervasiveness of music in contemporary life	Will Recognize the thematic association among music products, TV programming, MTV and movies Identify musical elements (melody, form, rhythm, etc.)	Given a musical theme, the student will be able to show how it appears in various music media and/or Muzak

SAMPLE LEARNING EXPERIENCE

Listening to media music and Muzak

RESOURCES

Recordings: Muzak: any example TV program themes: "The Rockford Files," "White Shadow," "Magnum, P.I.," "Hardcastle and McCormick," "Riptide," "The A-Team," "Hill Street Blues" by Post.

Film Soundtracks: "Modern Times," "2001 Space Odyssey," "Superman I; II," "Ragtime" "Deaf Like Me" (Uses music effectively to illustrate a theme.).

Video Cassettes: "Thriller" - Michael Jackson.

Music composed for TV/radio commercials, TV drama, MTV, film and Muzak.

ILLUSTRATIVE TEACHING/LEARNING STRATEGIES

Listening to soundtrack recordings; making a listening log entry.

Analysis of films/videos in class to discover how compositional devices are used for dramatic effect.

Creation of a sound composition which relates to an original script or idea.

Through creative drama using role playing and improvising activities using Muzak as background.

Comparative analysis of the sound tracks which underscore "Thriller" and "Modern Times."

Activities which explore how MTV can be used to advertise and sell the classics.

*Advanced Material

FOCUS	LEARNER OUTCOMES			EVALUATIVE CRITERIA
	KNOWLEDGE/UNDERSTANDINGS	ATTITUDES	SKILLS	
<u>Listening</u>	The	Student	Will	
*SYMPHONY CONCERT	Know the function and structure of a symphony orchestra	Appreciate the complexity of a symphony orchestra	Identify musical elements	Given the opportunity to attend a symphony concert, the student will be able to describe in musical terms the total experience and to observe concert etiquette
	Know criteria for aesthetic judgment of a live performance	Develop objectivity in critical judgment	Demonstrate skills in listening to selections	
	Know availability of local musical performances	Appreciate the opportunity for live music performance Develop interest in further opportunities to attend live performances		

SAMPLE LEARNING EXPERIENCE	RESOURCES	ILLUSTRATIVE TEACHING/LEARNING STRATEGIES
Attending a symphony concert	Program notes of selections in concert. Recordings of selections in concert. Historical, cultural and other bases for selections in concert.	Listening log entry. Pre-concert listening to selections. Pre-concert discussion of concert etiquette. Pre-concert check of facility for accessibility for the handicapped.

*Advanced Material

FOCUS	LEARNER OUTCOMES				EVALUATIVE CRITERIA
	KNOWLEDGE/UNDERSTANDINGS	ATTITUDES	SKILLS		
	The	Student	Will		
<u>Performing</u>					
INSTRUMENT MAKING/ PLAYING (DULCIMER)	Understand the historical development of the lap dulcimer	Develop a positive attitude toward personal involvement in the process of making an instrument	Learn basic assembling skills		Given the opportunity to make a lap dulcimer together with other students, the student can explain/demonstrate how to make one
	Understand techniques for playing the lap dulcimer	Develop a positive attitude toward personal music making	Learn basic performing skills		Given an opportunity to perform for a group or the class, the student demonstrates at least minimum proficiency in playing the lap dulcimer

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SAMPLE LEARNING EXPERIENCE	RESOURCES	ILLUSTRATIVE TEACHING/LEARNING STRATEGIES
Instrument making/playing (Dulcimer)	To reduce costs to the student and/or the district, cardboard dulcimer kits can be purchased. There are several sources for these kits, such as: Backyard Music Box 9047 New Haven, CT 06532	Dulcimer making/playing is an all class project. The instruments do not mix well with the other social instruments in a class situation due to the lack of volume. Tunes can be taught very quickly by numbering the frets, and the transition is then logical to actual tablature. Students with physical disabilities affecting their use of their hands can be provided with wrist supports or splints attached with velcro to help hold the hammers, to increase their participation with the whole class.

FOCUS	LEARNER OUTCOMES				EVALUATIVE CRITERIA
	KNOWLEDGE/UNDERSTANDINGS	ATTITUDES	SKILLS		
<u>Performing</u>	The	Student	Will		
TABLATURE	Understand the basic elements of tablature	Be able to envision greater accomplishment on the instrument through the use of tablature	Be able to recognize: string location, fret location, left-hand fingering notation, pitch duration, chordal notation, notation for left-hand techniques such as pull offs, hammerons and slides		Given a tablature, the student can identify and demonstrate the use of each of the basic elements studied. The student can show how each element contributes to a richer performance

SAMPLE LEARNING EXPERIENCE

Using alternate forms of notation (tablature)

RESOURCES

Classroom materials

ILLUSTRATIVE TEACHING/LEARNING STRATEGIES

Tablature is a common form of notation for instruments such as mandolin, guitar, and banjo. It involves a direct representation of the pitch or pitches to be played without the necessity for recognition of the pitch itself.

On the mandolin, for example:

The number shows which fret is to be pushed down - the line indicates which string the note is played on.

LEARNER OUTCOMES

FOCUS	KNOWLEDGE/UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
<u>Performing</u>	The	Student	Will	
SIMPLE ARRANGING	Understand the basic elements of simple arranging, such as introduction, interludes, endings, instrumentation	Develop an appreciation of the role of the arranger in music	Improve basic performance skills	Given a melody, the student will be able to embellish it through composing an introduction, interlude or new ending

SAMPLE LEARNING EXPERIENCE

Simple arranging

RESOURCES

Classroom materials

ILLUSTRATIVE TEACHING/LEARNING STRATEGIES

The elements of arranging can be introduced gradually as the class plays together. Once a "repertoire" of introductions, interludes and endings has been learned, the students can be given the responsibility of deciding which to use. As the process develops, students can be given the responsibility of making an entire arrangement on their own.

FOCUS	LEARNER OUTCOMES			SKILLS	EVALUATIVE CRITERIA
	KNOWLEDGE/UNDERSTANDINGS	ATTITUDES			
<u>Performing</u>	The	Student	Will		
DANCE	Understand the basic form (dance) for which the traditional music was/is written	Develop an appreciation for the American cultural heritage of dance	Learn dance steps and movements		Using a recording, the student will be able to demonstrate basic steps in a reel, square or contra dance
	Learn the basic elements of square and contra dance	Increase his/her interest in dance as a recreational activity			

SAMPLE LEARNING EXPERIENCE

A traditional dance (to be used only if the teacher is comfortable with dance)

RESOURCES

Vocal recordings

Local performance

Square and contra dance recordings

ILLUSTRATIVE TEACHING/LEARNING STRATEGIES

Experience of the dance for which the music was created stimulates interest in traditional music.

Students, like adults, may resist becoming involved in traditional dance. If, however, the introduction is carefully planned the experience will be positive and may stimulate participation beyond the class involvement.

Students with physical impairments can be successful in this activity if paired with an understanding partner. Student peers interested in occupations in special education, therapy, etc. can find this activity an opportunity for growth.

Hearing-impaired students will be able to feel the rhythm if the speakers used are placed directly on the floor.

LEARNER OUTCOMES				
FOCUS	KNOWLEDGE/UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
<u>Performing</u>	The	Student	Will	
MODAL SCALES	Understand that the use of a variety of scale structures can broaden aesthetic experience in music Understand that the scale structure in traditional music is varied	Develop a sensitivity to modes as a type of musical form	Develop the ability to recognize and perform pieces in the various modes used in traditional music	Given a piece containing major and minor modes, the student will be able to perform it at a minimum level of proficiency

SAMPLE LEARNING EXPERIENCE	RESOURCES	ILLUSTRATIVE TEACHING/LEARNING STRATEGIES
Encountering modal scales	Classroom materials	Modes should not be "taught" as an academic phenomenon related to the knowledge of written major and minor scales (i.e., the Dorian mode is like a natural minor scale with a raised sixth). Rather, since these modes will be encountered in tunes that are played or sung, the identity with them will be aural first and academic second.

FOCUS	LEARNER OUTCOMES				EVALUATIVE CRITERIA
	KNOWLEDGE/UNDERSTANDINGS	ATTITUDES	SKILLS		
<u>Composing</u>	The	Student	Will		
TIMBRE	Understand the sound potential of one sound source for different and interesting timbres	Heighten his/her desire to explore sound sources	Be able to identify different timbres		Given a sound source, the student will demonstrate the ability to derive specific timbres from it; will demonstrate the ability to develop a notation for each sound
	Expand his/her sound sources		Gain an increased awareness of an object's potential for sound		

SAMPLE LEARNING EXPERIENCE

Sound composition using timbre to result in a traditional form.

RESOURCES

Music in the Middle/Junior High School field test edition, New York State Education Department, Bureau of Curriculum Development, 1983, pps. 99-101; 106; 127-130; 132-136.

ILLUSTRATIVE TEACHING/LEARNING STRATEGIES

1. 10-15 minutes exploration and listing of sounds. Students should be encouraged to use the instruments in unusual ways - like prepared piano (using paper in the strings, etc.) recorders
2. 10-15 minutes - develop a notation for each sound.
3. 20-30 minutes - organize and notate your piece using the chosen form.
4. Practice (about 10 minutes).
5. Perform and discuss - focus on the scope of the derived sounds - their interest and repeatability, notation used, resulting unity and variety of the piece, etc.

LEARNER OUTCOMES

FOCUS	KNOWLEDGE/UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
<u>Composing</u>	The	Student	Will	
(African Instruments) TIMBRE, FORM, SOUND AND SILENCE	Know the characteristic sounds of various African instruments	By listening to various African instruments, appreciate the similarities and differences in sound among various African instruments	Develop a more sophisticated aural discrimination	Compose a sound composition, using African instruments
		Acknowledge the aesthetic value of African instrumentation in sound composition	Demonstrate the ability to compare and contrast the musical qualities of African instruments	
		Appreciate the role African music has played in the development of modern American music	Apply his/her knowledge of African instruments to the current American musical scene	

SAMPLE LEARNING EXPERIENCE

Identifying African instruments and applying their sounds to the contemporary music scene.

RESOURCES

Tapes, slides and films illustrating such early African instruments as the gourd rattle, iron bells, bata drums.

Folkway Records
43 W. 61st Street

New York, New York 10023
Records on a variety of ethnic groups may be purchased from this organization.

Commemorating Black History Month, February 1983, February, 1984, New York State Education Department, Albany, New York 12234.

ILLUSTRATIVE TEACHING/LEARNING STRATEGIES

Showing of slides, pictures, and films to introduce such early African instruments as the gourd rattle, iron bells, bata drums.

Demonstration of each instrument. After students have listened to the various sounds of each instrument, discussion of the relationship of these early instruments to such modern ones as the maracas, Euro-American triangle, and bongos.

Students imitating how African instruments are played.

Students identifying at least three Black musicians associated with each instrument.

Students composing their own sound compositions using African instruments, or playing earlier compositions using African instruments.

Artists with handicapping conditions - for example, Ray Charles and Stevie Wonder - are excellent examples of how African culture influences the rhythm and background of their music.

FOCUS	LEARNER OUTCOMES				
	KNOWLEDGE/UNDERSTANDINGS	ATTITUDES		SKILLS	EVALUATIVE CRITERIA
<u>Composing</u>	The	Student	Will		
TEXTURE	Learn to differentiate between different textures and to use them to create specific forms or expressive ideas in his/her compositions	Become aware of the role of texture in music	Be able to combine parts to create a homophonic or polyphonic composition		Given examples, the student will develop a sound composition using various textures
		Improve his/her attitude toward listening to music, using these textures			

SAMPLE LEARNING EXPERIENCE

Sound composition, utilizing texture

RESOURCES

Recording of a piece that is performed monophonically, homophonically, and polyphonically. Suggestion: Use "Both Sides Now." Sing it yourself with no accompaniment; then listen to Judy Collins' Best of Judy Collins, and the Paul Winter Consort--Seasons.

Music in the Middle/Junior High School fieldtest edition. New York State Education Department. Bureau of Curriculum Development. 1983. pps. 90-101-106; 127-130; 132-136.

ILLUSTRATIVE TEACHING/LEARNING STRATEGIES

Listening lesson--one song performed in monophonic, homophonic and polyphonic textures.

Sound compositions--students will invent a new language or use sign language and will carry on a conversation with other group members monophonically in the A section, and homophonically or polyphonically in the B section. Homophonic can be accomplished by adding an accompaniment; polyphonic by performing the conversation in a layered manner or as a round.

Listening lesson involving polyphonic music such as a Bach fugue with eventually a new sound composition such as a word fugue.

LEARNER OUTCOMES

FOCUS	KNOWLEDGE/UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
<u>Composing</u>	The	Student	Will	
FORM, TIMBRE, DYNAMICS	Understand the functions of timbre and dynamics, recognizing varieties and contrasts within a chosen duration of space to express mood changes and compositional structure	Stimulate his/her desire for self-expression	Discriminate with respect to the basic concepts of sound, such as timbre, duration, dynamics and form	Given a musical idea, the student will be able to produce music alone and with others, using the voice, environmental sounds, electronic sounds, and keyboard and folk instruments; he/she will select appropriate timbres, dynamics, etc.
		Refine the ability to listen to music intelligently and analytically	Develop the ability to select appropriate timbres to communicate musical ideas; and the ability to plan for contrasts in dynamics, timbre and duration to create mood changes	

SAMPLE LEARNING EXPERIENCE

Sound composition, using dynamics, timbre, duration

RESOURCES

Recording suggestions; Ussachevsky, Vladimir, "Piece for Tape Recorder," "Of Wood and Brass" (Example of electronically produced or electronically altered sounds. Devices such as dynamics, timbre and duration are prominent. Composition form: ABA).

Powell, Mel "Events" (Example of electronically produced or altered sound and voices).

Emerson, Lake, Palmer "Pictures at an Exhibition" (Moussorgsky) 'Baba Yaga Section' (Example of keyboard produced sounds. Dynamics, timbre, duration are prominent.).

Gould, Morton "American Salute" Theme and Variations on "Johnny Comes Marching Home" (Using the original Irish words relates directly to physical handicaps.) (Dynamic, timbre, duration, and mood contrasts are prominent.).

Holst, Gustav Mars "Planets" (ABA Form Dynamic range ppp-fff Timbre and mood contrasts are prominent.).

Blood, Sweat, Tears Variations on Theme (Satire) (Contrasts in dynamics, mood, timbre, duration).

ILLUSTRATIVE TEACHING/LEARNING STRATEGIES

Listening Lesson:

Select any three recordings from the Resources list.

Listen and observe how each composition utilizes dynamics.

Observe, map, and connect structural design to compositional devices.

Sound Composition: (Tape Recorder)

Record classroom sounds - pencil sharpener, a sequence of 5 ascending/descending piano tones played several times.

Organize sounds in form ABA.

Create a compositional plan using original notation.

Enhance electronic alterations by using any variable controls built into recorder equipment, i.e., volume, bass, treble, tone controls.

Splice tape to reorganize or refine sounds. Tape loops can also be created for special layered effects.

FOCUS	LEARNER OUTCOMES				EVALUATIVE CRITERIA
	KNOWLEDGE/UNDERSTANDINGS	ATTITUDES	SKILLS		
<u>Composing</u>	The	Student	Will		
(ABA Form) FORM, TIMBRE SOUND AND SILENCE	Know that his/her peers can produce music	Acknowledge the aesthetic value of peer performance	Identify the form ABA sound composition		Given form ABA sound compositions created by another class, the student will be able to compare his/her class' compositions with the work of the other class
		Acknowledge the variety and ability of one's peers			
		Appreciate that anyone can produce music			

SAMPLE LEARNING EXPERIENCE

Comparing and contrasting the form of ABA
sound composition.

RESOURCES

Recording of pieces using the ABA form developed
by another class.

Recording of the students' ABA form sound
composition.

ILLUSTRATIVE TEACHING/LEARNING STRATEGIES

Ask the students to listen to a recording
of a sound composition developed and
performed by another class and write
the names of the "instruments" they
think were used in the order in which
they hear them. If the students are
not sure what might have produced a
particular sound, have them guess the
instrument or describe the sound as
well as they can.

Discuss their observations, asking such
questions as, "How does the B section
differ from the A section?" Play the
recording again.

Then have the students listen to their
own composition and compare it with
one developed and performed by the other
class. Before playing the recording,
ask the students to listen carefully
with questions like the following in
mind:

- . How does our composition differ
from theirs?
- . What did the other class do that
we did not do and wish we had?
- . What did we do that they did not
do, and are glad we did?

LEARNER OUTCOMES

FOCUS	KNOWLEDGE/UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
<u>Computer Music</u>	The	Student	Will	
MELODY, TIMBRE	Understand how melodic contour and timbre can interact to create unique melodies	Prefer some timbres over others	Manipulate the computer equipment so that he/she can change the timbre of melodies that he/she has composed	Given a musical idea, the student will be able to compose a piece and to modify its timbre on the computer equipment

SAMPLE LEARNING EXPERIENCE

Contrasting the same melody played with different timbres.

MUSICLAND Program

RESOURCES

ILLUSTRATIVE TEACHING/LEARNING STRATEGIES

The students should work in small groups. They should be given time to experiment with timbre on melodies they have composed. Initially, the students should have the entire melody played in different timbres. Subsequently, the students should combine several timbres in the same melody and then be asked to select several of their melodies to be played for the class.

LEARNER OUTCOMES				
FOCUS	KNOWLEDGE/UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
<u>Computer Music</u>	The	Student	Will	
(Composing) MELODY, MELODIC CONTOUR, PITCH	Understand how the contour of a melody contributes to the uniqueness of the melody	Value some melodic contours more than others	Manipulate the computer equipment so that he/she can produce melodies of a specific melodic contour	Given a melody, the student will be able to produce on the computer equipment a specific melodic contour

SAMPLE LEARNING EXPERIENCE	RESOURCES	ILLUSTRATIVE TEACHING/LEARNING STRATEGIES
Composing different melodies with the computer.	MUSICLAND program Music Construction Set	The students should work in small groups. Once familiarity with the software and hardware is achieved, ask the students to produce melodies with different melodic contours and with similar melodic contours but different pitch levels. Then ask the students to select some of the melodies to be played for the class.

FOCUS	LEARNER OUTCOMES				EVALUATIVE CRITERIA
	KNOWLEDGE/UNDERSTANDINGS	ATTITUDES	SKILLS		
<u>Computer Music</u>	The	Student	Will		
(Evaluating) MELODY, FORM, RHYTHM, TEXTURE, HARMONY	Understand that altering any of the elements of music creates a different composition	Value some compositions or variations of compositions more than others	Manipulate the computer equipment so as to be able to change his/her composition		Given several compositions, the student will be able to manipulate on the computer equipment one element (form, timbre, etc.) of music

SAMPLE LEARNING EXPERIENCE	RESOURCES	ILLUSTRATIVE TEACHING/LEARNING STRATEGIES
Evaluating and refining compositions (students')	MUSICLAND program Metatrak Software-Syntauri Corporation Appropriate Soundchaser software Music Construction Set	The students should initially be expected to manipulate one element of music in each composition and encouraged to compare the resulting variations (e.g., timbre). As the students become more sophisticated, they should be encouraged to manipulate several musical factors in their com- positions. Throughout the students should make their own artistic/compositional decisions.

FOCUS	LEARNER OUTCOMES			
	KNOWLEDGE/UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
<u>Computer Music</u>	The	Student	Will	
NOTATION	Begin to understand traditional music notation	Begin to appreciate the need for musical notation	Manipulate the computer equipment so as to be able to input melodies and have them printed out in traditional music notation	Given a musical idea, the student will be able to manipulate on the computer equipment his/her inputting of a melody

SAMPLE LEARNING EXPERIENCE

Learning how a piece they compose at the computer-piano-like keyboard is notated with standard notation

RESOURCES

Appropriate software for alphasyntauri-Syntauri Corporation.

Appropriate software for Soundchaster-Musitronic Corporation.

ILLUSTRATIVE TEACHING/LEARNING STRATEGIES

Once the students have learned to manipulate the hardware and software, they should first experiment with single line musical compositions with few pitches and little rhythmic variation. Gradually they should be encouraged to explore the notation for more complex compositions.

Computers and alternative input devices should be used to integrate students with handicapping conditions into courses on using a computer.

LEARNER OUTCOMES				
FOCUS	KNOWLEDGE/UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
<u>Computer Music</u>	The	Student	Will	
(Composing) *MELODY, TIMBRE, HARMONY, NOTATION	Understand how several melodies occurring simul- taneously create harmony	Value some simultaneous sounds more than others	Manipulate the computer equipment so as to produce the compositional effects he/she desires	Given a musical idea, the student will be able to manipulate on the computer equipment the harmony and/or timbre that he/she desires

SAMPLE LEARNING EXPERIENCE	RESOURCES	ILLUSTRATIVE TEACHING/LEARNING STRATEGIES
Building a multi-voiced composition	MUSICLAND program	The students should be encouraged to try several strategies for producing harmony. One strategy they could employ would be to take a melody that they have already composed and add simultaneous sound at certain places in the melody. Another strategy would be to compose another melody that would be performed simultaneously. The students should be encouraged to contrast different melodies with different melodic contours.

*Advanced Material

FOCUS	LEARNER OUTCOMES			
	KNOWLEDGE/UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
<u>Computer Music</u>	The	Student	Will	
(Motifs) *FORM	Understand that unity and variety are the basis for musical form	Prefer some sequences of motifs combined into a larger form over others	Manipulate the computer so as to produce compositions comprised of several segments	Given several segments, the student will produce a composition using them

SAMPLE LEARNING EXPERIENCE	RESOURCES	ILLUSTRATIVE TEACHING/LEARNING STRATEGIES
Organizing several student-composed motifs into a musical form	MUSICLAND programs	Students should be encouraged to explore a variety of orders for combining previously composed motifs. They should be guided in discovering the role that repetition plays in "gluing" together larger musical forms.

SAMPLE LESSON

Materials: Apple II, Mountain Music Boards, Koala Pad, MUSICLAND Software.

(NOTE: Previously, students would have had experience with the melody (Musical Doodles) and timbre (Timbre Painting) sections of the MUSICLAND program. They would have composed at least three multi-voiced music segments of approximately 15 seconds each.)

Begin by having each group of three students working at a computer load their MUSICLAND program. Direct them to select the Music Blocks option. Now take a few minutes to demonstrate the control options in the Music Blocks section. Show how the students can hear each of the five music segments or phrases that can be stored in Music Blocks. Demonstrate how these segments can be "strung" together to form a larger composition. (While discussing this technique use the labels Segment "A," Segment "B," etc., to identify the examples.) When demonstrating each of the control options, first perform the operation yourself with your large screen monitor so the class can see how it will appear on the monitor screen; then have the students mimic your action. Demonstrating all the control options should take about 15 minutes.

FOCUS	LEARNER OUTCOMES				EVALUATIVE CRITERIA
	KNOWLEDGE/UNDERSTANDINGS	ATTITUDES	SKILLS		
<u>Using Electronic Music</u>	The	Student	Will		
(Matching timbres) SOUND, TIMBRE	Understand timbral classes	Appreciate the different qualities of timbres	Generate mimicry of timbral classes		Given a project assignment, the student will be able to mimic, via the synthesizer, the sounds of traditional instruments
			Make timbral distinctions quickly		
			Play conventional phrases and musical gestures		

SAMPLE LEARNING EXPERIENCE	RESOURCES	ILLUSTRATIVE TEACHING/LEARNING STRATEGIES
Analog synthesis, using conventional musical sounds.	Sound system, analog synthesizer with keyboard, tape recorders, records.	Play an acoustic sound in class; ask the students to try to mimic it on the synthesizer. Discuss the nature of sounds. Discuss the nature of musical gestures.

FOCUS	LEARNER OUTCOMES				EVALUATIVE CRITERIA
	KNOWLEDGE/UNDERSTANDINGS	ATTITUDES	SKILLS		
<u>Using Electronic Music</u>	The	Student	Will		
(Non traditional sounds)	Generate sounds and mold them into non-traditional musical materials	Become aware of the sound potential of non-traditional music materials Appreciate non-traditional sounds in conventional instruments	Operate analog and/or digital computing systems for non-technical purposes		Given contrasting sounds, the student or group will record them
SAMPLE LEARNING EXPERIENCE		RESOURCES	ILLUSTRATIVE TEACHING/LEARNING STRATEGIES		
Generating non-traditional sounds by analog synthesizers and/or computers.		Analog synthesizer, sound system, personal computer with music software, other sound sources, tape recorders.	Assign team projects to generate and record three contrasting sounds. . Team projects to create sounds associated with moods. . Use of random noise as a sound source, with filtering.		

FOCUS	LEARNER OUTCOMES				EVALUATIVE CRITERIA
	KNOWLEDGE/UNDERSTANDINGS	ATTITUDES	SKILLS		
	The	Student	Will		
<u>Using Electronic Music</u>					
(Recording)	Understand the fundamentals of sound recording	Appreciate the nature of technical systems and their usefulness in artistic applications	Operate tape recorder, including cleaning, loading, setting levels, choosing appropriate input signals, and evaluating the accuracy of the record/reproduce cycle	Given a tape recorder, the student will be able to demonstrate its proper use for sound recording	

SAMPLE LEARNING EXPERIENCE

Recording, on an experimental basis, acoustic and electronic sounds generated in class activities and for class projects.

RESOURCES

Sound system, tape recorder(s), sources.

ILLUSTRATIVE TEACHING/LEARNING STRATEGIES

- Compare recording with its source (A/B trial).
- Demonstrate and direct operation of recorders.
 - Demonstrate unity gain.
 - Make critical evaluations of recordings.
 - Discuss difference in the way "live" sound is perceived vs. recorded sound.

FOCUS	LEARNER OUTCOMES			EVALUATIVE CRITERIA
	KNOWLEDGE/UNDERSTANDINGS	ATTITUDES	SKILLS	
<u>Using Electronic Music</u>	The	Student	Will	
(Tape recording)	Understand how most of the electronic music sounds are created	Appreciate the techniques used in taping	Acquire intermediate skills in tape and sound system manipulation, editing, and production	

SAMPLE LEARNING EXPERIENCE

Manipulating tape recordings.

RESOURCES

Sound system, reel-to-reel tape recorders, editing supplies and equipment.

ILLUSTRATIVE TEACHING/LEARNING STRATEGIES

Have the students reorder spoken sequence of numbers.

- Have the students reorder spoken text.
- Have the students experiment with speed changes and retrograde recordings, using a variety of sound sources.

FOCUS	LEARNER OUTCOMES				EVALUATIVE CRITERIA
	KNOWLEDGE/UNDERSTANDINGS	ATTITUDES	SKILLS		
	The	Student	Will		
<u>Using Electronic Music</u>					
(Tape recording) FIELD TRIPS	Understand the fundamentals of the multi-track recording process	Increase his/her awareness of the technical aspects involved in studio recording in general	Observe and make a written report of an experience		Given an objective test and opportunity to discuss the field trip in class the student will demonstrate satisfactory knowledge of the information and equipment observed

SAMPLE LEARNING EXPERIENCE

Manipulating tape, using tape echo, loops, and sound on sound.

RESOURCES

Sound system, reel-to-reel (3-head) tape recorders, mixer, editing facilities. (Needed: at least two separate tape decks.)

ILLUSTRATIVE TEACHING/LEARNING STRATEGIES

Have the students patch and control tape echo. Show how and why it works.

Have the students create tape loops. Play in class and evaluate.

Have the students record multiple tape loops, mixed, on separate deck. Add lead material, with and without echo.

FOCUS

Using Basic Tool Skills

This section is in the process of preparation. Pending its distribution to schools, kindly consult Music in the Middle/Junior High School New York State Education Department. Bureau of Curriculum Development). 1983.

LEARNER OUTCOMES

KNOWLEDGE/UNDERSTANDINGS	ATTITUDES	SKILLS	EVALUATIVE CRITERIA
<u>Developing Special Interest Individual Independent Projects</u> The	Student	Will	
Increase his/her knowledge and understanding of the topic chosen	Increase his/her awareness of potential areas of continuing music interest	Demonstrate the ability to use reference skills; to use oral, written, visual or aural communication in presenting to an audience, to use cultural resources; to improve listening skills	Given the teacher-approved topic he/she has chosen, the student will be able to make a public presentation of it which will emphasize "hands-on" activity

See pages 5 to 19 of this publication.

The Handbook will contain specific suggestions for the teacher for managing the Projects.

I C 1. APPENDIX
STATEMENT OF REGENTS GOALS FOR
ELEMENTARY- AND SECONDARY-SCHOOL STUDENTS - 1984

The Regents Statement of Goals for students includes skills and characteristics which each student should acquire through education. Responsibility for education is shared by the family, schools, and other organizations in each community. The Regents goals can be realized only through a concerted effort by all of these. The Action Plan to Improve Elementary and Secondary Education Results in New York focuses on the actions schools can and must take to help students meet these goals.

Our Action Plan is directed toward what children in New York should be, should know, and should be able to do. Our expectations and standards set for them reflect an anticipation of the knowledge, skill, and capacity they must have to meet ever more rigorous challenges for employment and economic competition; for carrying their obligations in the governance of our democratic republic; for meeting their responsibilities to family, self and community; and for the perpetuation of culture and civilization in New York.

The goals, expectations, and aspirations to be realized through the schools are the same for all. However, all children are not the same. They have different talents and abilities,

interests and emotions, strengths and weaknesses. For each individual we desire an educational system that will both stimulate and urge the full development of potential. We must, therefore, provide considerable choice and flexibility for each student together with basic requirements. We want each child to develop self-confidence and a belief in the success in learning. We want each to develop a capacity for continued self-learning. We want each to develop self-discipline and a sense of decency and responsibility.

In order to put those objectives for self-development in the perspective of what is necessary for the individual to contribute to and succeed in society, we have the more general standards and credentials for all. These provide the societal guideposts and an indication of what each child and that child's own school needs in preparation for taking part in a broader community.

The specific statements of goals that follow are all in terms of our expectations for students. They start with a first priority on language -- the capacity to communicate which underpins all the rest of learning. These statements of goals are, in turn, translated in this Plan to courses, subjects, disciplines, and methods of inquiry for examining the world. Taken together the goals represent our judgments or choices for the meaning of a total elementary and secondary education.

1. Each student will master communication and computation skills as a foundation to:
 - 1.1 Think logically and creatively.
 - 1.2 Apply reasoning skills to issues and problems.
 - 1.3 Comprehend written, spoken and visual presentations in various media.
 - 1.4 Speak, listen to, read and write clearly and effectively in English.
 - 1.5 Perform basic mathematical calculations.
 - 1.6 Speak, listen to, read and write at least one language other than English.
 - 1.7 Use current and developing technologies for academic and occupational pursuits.
 - 1.8 Determine what information is needed for particular purposes and be able to acquire, organize and use that information for those purposes.
2. Each student will learn methods of inquiry and knowledge

gained through the following disciplines and use the methods and knowledge in interdisciplinary applications:

2.1 English language and literature.

2.2 History and social science.

2.3 Mathematics.

2.4 Natural sciences and technology.

2.5 Language and literature in at least one language other than English.

3. Each student will acquire knowledge, understanding, and appreciation of the artistic, cultural, and intellectual accomplishments of civilization and develop the skills to express personal artistic talents. Areas include:

3.1 Ways to develop knowledge and appreciation of the arts.

3.2 Aesthetic judgments and the ability to apply them to works of art.

- 3.3 Ability to use cultural resources of museums, libraries, theaters, historic sites and performing arts groups.
- 3.4 Ability to produce or perform works in at least one major art form.
- 3.5 Materials, media and history of major art forms.
- 3.6 Understanding of the diversity of cultural heritages.
- 4. Each student will acquire knowledge about political, economic and social institutions and procedures in this country and other countries. Included are:
 - 4.1 Knowledge of American political, economic and social processes and policies at national, state, and local levels.
 - 4.2 Knowledge of political, economic, and social institutions and procedures in various nations; ability to compare the operation of such institutions; and understanding of the international interdependence of political, economic, social, cultural and environmental systems.
- 5. Each student will respect and practice basic civic values and acquire the skills, knowledge, understanding and attitudes

necessary to participate in democratic self-government.

Included are:

- 5.1 Understanding and acceptance of the values of justice, honesty, self-discipline, due process, equality and majority rule with respect for minority rights.
- 5.2 Respect for self, others and property as integral to a self-governing, democratic society.
- 5.3 Ability to apply reasoning skills and the process of democratic government to resolve societal problems and disputes.
- 6. Each student will develop the ability to understand and respect people of different race; sex; ability; cultural heritage; national origin; religion; and political, economic and social background, and their values, beliefs and attitudes.
- 7. Each student will acquire knowledge of the ecological consequences of choices in the use of the environment and natural resources.
- 8. Each student will develop general career skills, attitudes and work habits and make a self-assessment of career prospects.

Students not directly pursuing postsecondary education will acquire entry-level employment skills.

9. Each student will learn knowledge, skills and attitudes which enable development of:

- 9.1 Self-esteem.

- 9.2 The ability to maintain physical, mental and emotional health.

- 9.3 Understanding of the ill effects of alcohol, tobacco and other drugs.

10. Each student will develop a commitment to lifetime learning with the capacity for undertaking new studies, synthesizing new knowledge and experience with the known, and refining the ability to judge.

I C 2. APPENDIX

STUDENTS WITH HANDICAPPING CONDITIONS

The Board of Regents in the Action Plan and corresponding revisions of the Part 100 Regulations of the Commissioner, has made a strong commitment to integrating the education of students with handicapping conditions into the total school program. According to Section 100.2(s) "Each student with a handicapping condition, as such term is defined in Section 200.1 (ii) of this Chapter, shall have access to the full range of programs and services set forth in this Part to the extent that such programs and services are appropriate to such student's special educational needs." Districts must have policies and procedures in place to make sure that students with handicapping conditions have equal opportunities to access diploma credits, courses and requirements.

The majority of students with disabilities have the potential intellectual capacity to master the curricular content requirements for a high school diploma. Most students who require special education attend regular education classes in conjunction with specialized instruction and/or related services. These students must attain the same academic standards as their nonhandicapped peers in order to meet these requirements. For this reason, it is very important for students with handicapping conditions to receive instruction in the same content areas so as to receive the same informational base that will be required for proficiency on statewide testing programs and for future diploma requirements.

As mandated by the Regents Action Plan, this curriculum has been developed to include information about and awareness of the disabled. Not only will handicapped students be assured of access to this curriculum, but nonhandicapped students will

also be provided information on disabled persons. This combined approach supports the integration of students with handicapping conditions into the total school program.

It is also important that teachers providing instruction through this curriculum be familiar with how the process of special education is implemented. This appendix will provide clarification as to how students with handicapping conditions participate in both regular and special education programs. The coordination and integration of both of these programs are essential for the benefit of all students.

Providing Special Education

Students who are educationally handicapped are those students who are referred to the Committee on the Handicapped (COH) as suspected of having a handicapped condition. A written referral is submitted to the COH which then must proceed to conduct a comprehensive individual evaluation. This evaluation is a comprehensive assessment which is used by the COH to determine whether the student has a handicapping condition which adversely affects the student's educational performance. If the Committee on the Handicapped determines that the student is eligible for special education, the COH and the student's parents develop an individualized educational program (IEP). This recommendation must include:

- o Present levels of performance and individual needs according to the four criteria areas of academic, social and physical development and management needs,
- o classification of the handicapping condition,
- o annual goals,
- o recommended program, class size, extent of participation in regular education,

- o projected date for initiation of special education, amount of time per day and projected review date,
- o specialized equipment and adaptive devices,
- o testing modifications,
- o recommended placement.

Following the COH recommendation, the Board of Education has thirty days to arrange for implementation and then the student enters the recommended program. After the student enters the program, a planning conference is held to complete the development of the individualized educational program by adding short-term objectives and objective criteria and evaluation procedures for determining whether the instructional objectives are being met. The student's program is reviewed at least annually and the student receives a comprehensive re-evaluation at least every three years.

This entire process has corresponding timelines and due process procedures for each step.

As the COH makes its recommendation for appropriate programs and placements, careful consideration is given to the concept of the least restrictive environment. The concept of least restrictive environment has three key components:

- o Special education needed by the pupil. This means that the recommended program of a handicapped pupil must meet his or her individual needs. This ensures that any placement into either special or regular education programs must be appropriate. If a student is recommended for participation in a regular education setting, then the student should have abilities which would allow that student to benefit from such instruction.

- o Participation with nonhandicapped peers to the maximum extent appropriate. Consideration of this component ensures the integration of handicapped students whenever possible and ensures that they are educated with their nonhandicapped peers.
- o Proximity to the pupil's place of residence. Consideration of this component maximizes the potential interaction between parents and school, as well as the student's interaction with other students in the home school area.

The concept of least restrictive environment is important for all educators to understand. Its intent is to include handicapped students into the total educational system whenever possible, but it also ensures that such placements must be appropriate. Therefore, any placements that would seem to be inappropriate should constitute a referral back to the COH for review.

The teacher providing instruction through this music curriculum has the opportunity to provide an educational setting which will enable the student to explore his/her abilities and interests. The music program could be provided to handicapped students either by teachers certified in the subject area or by special education teachers. Teachers certified in the special subject area of music would be providing instruction to handicapped students recommended by the COH as being able to benefit from instruction in a regular education setting. Special education teachers may also be providing this instruction to a class of handicapped children.

Teachers certified in the special subject area should become aware of the needs of those students with handicapping conditions participating in their classes. Instructional techniques and materials must be modified to the extent appropriate to provide

students with handicapping conditions the opportunity to meet diploma requirements. Information or assistance is available through special education teachers, administrators, the Committee on the Handicapped or the student's IEP.

Special education teachers providing instruction in music must also become familiar with the goals and objectives of the curriculum. It is important that these teachers provide their students with the information contained in the curriculum. Special education is not a special curriculum, but rather the ability to teach the basic curriculum to disabled students through specialized techniques and environments.

Regardless of who provides the instruction, the cooperation between regular and special education programs is essential. It is essential to all students as well as to the total school environment.

Another consideration in assisting students with handicapping conditions to meet the requirements of regular education is the use of alternative testing techniques. Handicapped students may be provided alternative testing techniques on Statewide tests and district testing programs. The consistent use of alternative testing techniques is important for providing handicapped students the opportunity to demonstrate their knowledge and skills without being limited by a handicapping condition.

The coordination and cooperation of the total school program will assist in providing the opportunity for a greater number of handicapped students to meet the requirements needed to pursue a high school diploma. The integrated provision of regular education programs, special education programs, remediation, alternative testing techniques, modified teaching techniques and materials, and access to credit through alternatives will assist in enabling such students to pursue the high school diploma

to a greater degree. The teacher who provides instruction through this music curriculum has a unique opportunity to assist such students in their individual goals.